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TEACHERS OF SPEECH: COLUMBUS, DECEMBER 27, 28, 29

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Radio Writing Needs Recognition

WRITING IS BASIC TO GOOD RADIO. No matter how important it is to have a good cast for radio drama, the finest acting in the world will scarcely gain audience acceptance for a poorly written program.

Educational radio needs good scripts even more than does the commercial article. The objectives of the latter are simpler—to entertain, to build up good will for a product, to sell. There is no compulsion to convey valuable information, to raise standards of taste, to induce listeners to engage in worth-while activities. Yet while educational programs must meet exacting standards as to their content and to their contribution to the educational process, they must also appeal to the taste of the listeners and compare favorably with the quality of programs which the individual selects for his leisure-time listening.

This opens up the whole question of radio writing, an extremely important art to which too little attention has been given in the past, and for which too little reward has been the rule, except for a small minority.

Radio writing today suffers because of the concentration of most of its opportunities, and its writers, in a few centers—New York and Hollywood, principally. This is only natural since, at present, the bulk of radio drama is carried nationally by the networks.

Radio has done an excellent job in providing through network programs the best writing and the best acting that the nation has available. However, it has failed miserably, for the most part, in developing radio writing and acting on a local and regional basis.

Radio education probably suffers the greatest loss because of this situation. Certain types of educational programs can be prepared and presented on a national basis. But much of educational radio, if it is to be of maximum value, especially to the schools, needs to be planned for smaller areas—the community or the state.

The dearth of trained, practicing radio writers is the greatest bottleneck in most communities. No matter how many embryo writers are trained in the colleges and universities, there is little if any commercial demand for their product even in some of the larger cities. The Twin Cities of Minneapolis and St. Paul, for example, offer no outlet [for pay] for dramatic writing. The same situation exists throughout the entire nation.

The only locally produced, dramatic programs are those broadcast on behalf of educational, civic, and cultural groups. Sometimes the stations may use, in such productions, the

services of staff announcers or actors, but never, so far as this author is aware, do the stations make any cash payment for the script. What incentive, as a consequence, is there for a potential writer to perfect his talent? And if he does, why should he stay at home? Who is to feed him if he writes scripts gratis? His only hope of gaining experience and recognition and getting paid for it is to go to New York or Hollywood.

Is there no obligation on the part of radio stations, who must serve "the public interest, convenience, and necessity," to underwrite the cost of script preparation? Such an expenditure would not be charity, but a gilt-edged investment: It would insure better programs [and thus increase the station's audience]; and it would serve to encourage writing and writers and develop a pool of writing talent in the community—an achievement which, in the long run, would be of great benefit to the quality of radio writing nationally. In fact, it would serve to protect radio from some of the ills that beset the screen play and those who write it, to which Raymond Chandler refers in his illuminating article, "Writers in Hollywood," in the November, 1945, *Atlantic*.

Mr. Chandler paints a devastating picture of the conditions under which Hollywood writers attempt to do creative work. Much of it may be beside the point insofar as radio is concerned, yet his critique should be read by all who wish to keep informed on the problems of contemporary society.

Mr. Chandler makes one point applicable also to radio when he writes, "There is no attempt in Hollywood to exploit the writer as an artist of meaning to the picture-buying public; there is every attempt to keep the public uninformed about his vital contribution to whatever art the movie contains."

It is to be hoped that, eventually, radio writers will come into their own. Then all who write for radio will receive recognition commensurate with the importance of the art which they create. Financial rewards, likewise, will be brought into proper perspective. [Is the creator of a program of any less importance than are the actors who read his parts?] More dramatic programs will be produced locally because one of the functions of radio is to serve as a medium for a community's self-expression. Stations will pay for the scripts for these non-network shows. Comparable payments will be made for the scripts written for programs produced for educational, civic, and cultural institutions and organizations. Thus will educational radio come of age. Thus will its contribution to society be effective and important. — TRACY F. TYLER.

Who? What? Where? When?

H. J. Skornia, Indiana University, reports that their plans for an FM station already have reached the blueprint stage.

"Music Educators and the Radio," is the title of an article by H. J. Skornia which appeared in the December, 1945, issue of *Music Educators Journal*.

The Sixteenth Institute for Education by Radio will be held in the Deshler-Wallick Hotel, Columbus, Ohio, May 3-6, 1946. Plans are already underway, according to Dr. I. Keith Tyler, director.

Mabel B. Rademacher, Lindblom high school, Chicago, presented a program, "Living at Lindblom," on the *Young Chicago* television series. The cast consisted of students from Lindblom technical high school.

Robert C. Higgy, director, WOSU, Ohio State University, is making a preliminary engineering survey for an Ohio educational FM network. The survey is being carried on at the request of the State Department of Education.

Charles H. Brewer, BBC North American Director, is the authority for the statement that 12,000 schools are on the BBC listening roster in the British Isles. School listening, he reports, rose all during the six years of war.

Morris S. Novik, director, Station WNYC, who returned recently from an extensive tour of the European Theatre of Operations, concludes that "Educational, university, and state-owned radio stations in this country have a great deal to learn from the European stations."

Station WIP, Philadelphia, began, October 8, five educational radio series for in-school listening: *Exploring Music*, *Great Moments in Science*, *A Trip to the Zoo*, *Lest We Forget—Our Constitution*, and *Behind Today's News*. One series is presented each school day from 11:15 to 11:30 a.m.

Luella Hoskins was recently appointed to the post of radio section chief, North Atlantic Area, American Red Cross. Miss Hoskins returned a short time ago from Cairo, Egypt, where, beginning in March, 1944, she was program supervisor, and then acting chief, Radio Section, Office of War Information. Before joining the staff of the OWI, Miss Hoskins taught in the Radio Department, New York University.

Captain Harold A. Engel, who has been serving in France and England as information and education officer, Special Services Division, U. S. Army, has just been given a special assignment to the BBC in England. Harold is on leave from WHA, where he served as director, College of the Air, and head of promotional work and physical development for the station. On his return to WHA he will have a responsible job in the development of the proposed Wisconsin state FM network. Captain Engel is a former president, National Association of Educational Broadcasters.

Gertrude G. Broderick was recently elected to membership on the Board of Directors of the AER Northeast Region. She represents the Washington, D. C., local.

NBC's Public Service Department held a two-day conference in New York, November 15-16. Present were Dr. James R. Angell, New York; Judith C. Waller, Chicago; and Jennings Pierce, Hollywood.

Joseph E. Dickman, acting director of visual instruction, Chicago public schools, addressed the Gary regional meeting of the Indiana State Teachers' Association, October 25, on the topic, "Look, Listen, and Learn."

Hale Aarnes, of the University of South Dakota, is the new director of radio, Stephens College, Columbia, Missouri. He takes the place left vacant when Sherman P. Lawton went to the University of Oklahoma as professor of radio and coordinator of radio instruction.

The Story of Music, is the title of a valuable, 72-page handbook by Gilbert Chase which is intended to accompany the thirty-six broadcasts in the NBC University of the Air series of the same name. It may be secured at cost [25c] by writing to NBC, New York 20.

Burton Paulu, who has been on leave from the University of Minnesota since February 9, 1944, returned to the Twin Cities November 2, and resumed his post as manager, Station KUOM, on November 16. Mr. Paulu held various posts with the OWI and SHAEF, among which was the musical directorship of Radio Luxembourg.

Radio Bibliography, is the title of a new publication just issued by the U. S. Office of Education. More than one hundred new titles have been added since the previous issue. Free copies may be secured by writing Mrs. Gertrude G. Broderick, secretary, Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C.

The Script and Microphone is a radio society at Klamath union high school, Klamath Falls, Oregon, which offers training in script writing, public address, and radio broadcasting. Membership is open to sophomores, juniors, and seniors who achieve and maintain a grade average of 2.5 or higher and who pass an audition test. C. G. Woodhouse, radio speech instructor, serves as advisor of the organization.

Gerald A. Bartell, production director, WHA, Wisconsin state station, is back on the job after three years of service in the Navy. Jerry was a Lt. [j.g.], serving as a ground officer for a naval patrol squadron which was situated at various times in Puerto Rico, Curacao, Dutch Guiana, and other Caribbean points. In addition to his production duties, Lt. Bartell is at work on the development of a recording and transcription service to make educational features more widely available.

Hazel Kenyon Markel was appointed recently to the post of director of public service and education for CBS in Washington, D. C.

Author Meets the Critics, is the title of a new and unique radio program which began October 3, 8 p.m., on Station WIP, Philadelphia.

M. Margariete Ralls, Columbus, Ohio, national radio chairman, Business and Professional Women's Clubs, was in St. Paul November 2-4 for one of the organization's regional workshops.

Edgar Dale, Ohio State University, discussed the topic, "How Can We Use Audio-Visual Aids Intelligently?" at the Indianapolis regional meeting of the Indiana State Teachers' Association, October 25.

John W. Gunstream, Region V AER president, and director of radio and visual education, Texas State Department of Education, has resigned the latter post to enter private business in the sound and visual education field.

NATIONAL OFFICERS

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The Association sponsors Alpha Epsilon Rho, an undergraduate, professional fraternity in radio. SHERMAN P. LAWTON, *Executive Secretary*, University of Oklahoma, Norman, Okla.

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Ninth Annual School Broadcast Conference

THE RADIO COUNCIL, Chicago public schools, played host at another School Broadcast Conference—the ninth—October 22-23. Compressing what had been a three-day meeting into two days proved to be a wise decision, in the opinion of this observer.

The complete, official registration list totalled 339 entries of which 68 were individuals from outside Illinois. Of the 18 states represented, in addition to Illinois, Michigan had the largest delegation—11; Minnesota, Pennsylvania, and Indiana followed with 7 each; while the District of Columbia, New York, and Missouri each furnished 6. School registrations totalling 809 were taken from 136 schools in the City of Chicago. No data were available to indicate how many of these teachers included in this blanket registration actually were present at the Conference.

The program for the most part constituted a valuable experience for those in attendance and reflected great credit on George Jennings, acting director, Chicago Radio Council, and his staff who planned and executed the program. The heart of the Conference from the standpoint of Chicago teachers [and they, fortunately, made up a substantial portion of the audience], was in the three utilization demonstrations: *Rivers of America*, *Lady Make-Believe*, and *This Living World*. In each case a teacher and her class actually saw the cast present the program, heard it over loudspeakers, and then showed how to use it effectively as they would have

done in their own classrooms. This was followed by illuminating discussions given in each case by well-chosen, competent panels.

Other high spots in the program were the addresses by Charles H. Brewer, BBC North American director [at the AER Luncheon], and A. D. Willard, Jr. [at the SBC Luncheon].

The FM demonstration on Monday evening enabled the audience to audit the GE sound motion picture, *Listen—It's FM*, view a simulated broadcast of a program in the series, *The World of Tomorrow*, emceed by Eloise Keeler, and hear a special FM broadcast dedicated to the Conference, and presented by FM Station WGNB. Unfortunately, the discussion panel which followed contributed little to audience knowledge of FM, and demonstrated rather clearly how not to conduct a panel. Its members were, for the most part, well-versed in the topic under consideration, but little of what they knew actually reached the audience.

The work study groups on equipment, workshops, classroom use of radio, and television were handicapped because of physical facilities, and the contributions they made were, on the whole, somewhat uneven and only fairly satisfactory. From the attendance at the closing session when the reports of the work study groups were presented, one might wonder whether such a session might not better be eliminated and mimeographed summaries of the "high points" be mailed later to registrants.

This writer believes that the School Broadcast Conference is a desirable activity for the Chicago Radio Council. Its primary purpose should be the inservice training in classroom radio utilization for Chicago teachers, supervisors, and administrators. Such an annual conference can prove also a valuable stimulant and important motivating agency to extend radio use in Chicago and in the entire region. The presence and participation of national figures in the radio field adds greatly to the value of the Conference and should be encouraged. The 1945 Conference was a pronounced success in spite of the poor physical facilities provided. It may be seriously questioned, however, whether the use of the statement, "A Permanent National Conference on the Use of Radio in Education," is necessary or desirable in connection with the meetings. The program, rightly, was much narrower than such a statement might indicate. Would it not be more profitable if the broader aspects of the entire radio education field were left to the Institute for Education by Radio, which is older [established, 1930], and better known both nationally and internationally?—TRACY F. TYLER.

1945 SBC Awards

Harold B. McCarty received the Annual Award of Merit at the 1945 School Broadcast Conference, as noted in the November *AER Journal*. Thus his name was added to the five previous winners: Judith Waller, Sterling Fisher, Robert Hudson, Harold Kent, and Dr. I. Keith Tyler.

Citations went to the following Chicago teachers: Mary Grace, Mabel J. Norton, Emilie B. Cuson, Marie G. Kestly, Mrs. Genevieve B. Watts, Lucy J. Goodwin, Adele M. Erickson, and Agnes A. Oliver. Citations also went to Mabel Scott, Clackamas County, Oregon; Jane Hadden, Kansas City, Missouri; Royal E. Bright, Philadelphia; and Gladys Lou Wright, Cleveland.

Special citations went to the following New York City teachers: Jean A. Eicks, Edith Dinkel, Van Rensselaer Brokhahne, Mabel Kennedy, and Mrs. Mary Regan.

A blanket citation went to the Phila-



At the speakers' table, AER Luncheon, School Broadcast Conference, Chicago, October 22, were [left to right]: DR. I. KEITH TYLER, AER president; LUKE L. ROBERTS, AER first vice president; BLANCHE YOUNG, president, Great Lakes Region, AER; CHARLES H. BREWER, BBC North American director; KATHLEEN N. LARDIE, AER secretary; GEORGE JENNINGS, AER treasurer; DR. TRACY F. TYLER, AER Journal editor; ROBERT B. MACDOUGALL, president, Northeast Region, AER.

delphia public schools and four Philadelphia stations for outstanding work in radio as an educational medium. The official text of the citation reads:

The Executive Committee of the School

Broadcast Conference makes this special citation to Miss Gertrude A. Golden, district superintendent of the Philadelphia public schools for her leadership and guidance in the preparation of the comprehensive in-school broadcast schedule of the Philadelphia public schools; to her radio assistants and

committees for their thorough preparation of material and to stations KYW, WCAU, WFIL, and WIP for their complete cooperation with Miss Golden and the Radio Committee in presenting outstanding educational radio programs to the teachers and students of the Philadelphia public schools.

The American System of Educational Broadcasting*

IF I WERE TO SELECT ONE word to describe radio's greatest contribution to mankind in the brief period of its existence, that word would be *education*. I do not mean classroom education, although the American system of broadcasting has provided means for expanding the resources of the classroom teacher. I refer to the education of mankind on the broad principles of freedom and understanding—the mastery of distance—the breaking-down of barriers between peoples—the presentation of all viewpoints—so that the most isolated citizen possessed of a radio receiver is no longer isolated from the thoughts of the world or from the progress of civilization.

Contrary examples—the criminal use of radio to enslave whole populations and drive them to savagery and war—have been overthrown and condemned by the victorious armies of the United Nations. They were aided tremendously by radio itself, a powerful weapon of strategic warfare, which carried messages of truth beyond battle lines into the heart of enemy countries, penetrating to dark passageways, cellars, and attics, where the people listened to secret receivers in rebellion against the tyranny of their leaders.

Now, in the new pattern for world peace, the victorious nations, and particularly the United States, are beginning to insist upon a free radio for the people of the conquered countries as one of the surest means of preventing future wars. Removal of censorship, the free interchange of ideas and information, in short, an unhampered world program of *education* is looked upon as a primary safeguard of peace in the world to come.

American radio, in its first quarter century on earth, has demonstrated its facility as a medium for education, by conveying to people everywhere the fundamentals of wisdom which were in the beginning available only to those who could seek out the leaders of

thought, sometimes at the risk of their lives. Granted that the invention of printing was a boon unexcelled in the history of the world, radio still has an advantage in its performance of an educational service in that it bestows knowledge on those who cannot read yet understand the spoken word, respond to music, know by *voice* although they may never *see* the President of the United States, absorb the message of simple drama and otherwise comprehend the re-enactment of life, in terms with which they are familiar, as it comes to them through a radio receiver which costs only a few dollars.

Now, at the beginning of its second quarter century, radio is prepared to enter the field of specialization in education to a degree far exceeding its contribution of the first twenty-five years, although remarkable progress has been shown. In fact, the first twenty-five years saw the development of formulas and program patterns which are a radical departure from the textbook and lecture routine and impose upon all teachers a new responsibility to their art.

The development of Frequency Modulation, or, to put it another way, the availability of numerous broadcast frequencies, is the most important contribution of the American system of broadcasting to the future of educational broadcasting along specialized lines.

It is safe to assume that an FM frequency will be available for practically every educational institution in this country which applies for one. While many educators have accepted this as a cause for rejoicing, some, I notice, have sounded a note of warning. The granting of an FM license to an educational institution will not of itself mean achievement of the ambition to teach by radio nor to conduct a better public relations program on behalf of the institution with the general public, which many educators desire.

It will be unfortunate if any school installs an FM station simply because it now seems the popular and easy thing

to do, or because the audible arts department expresses a desire for it—unless the school authorities acquaint themselves fully with the obligations of their stewardship of this share of the public property. There is no doubt of the *ability* of our educational institutions to discharge any responsibility which they assume, but there is some possibility, in the case of radio, that school authorities may stop short of the full realization of this responsibility. Without careful study, they may underestimate the potentialities of their station as an advanced and somewhat revolutionary medium of education. In plain language, they may not put up enough money for its continued useful operation.

In commercial broadcasting a balance is maintained by necessity between costs and income. In educational broadcasting there is no income. Costs, therefore, become a matter for the budget, and it is this budget which will determine the effectiveness of the school's broadcasting operation.

There was a time, quite a long time, in commercial broadcasting, when the cost of operation was equal to or more than the income. Fortunately men with vision paid the expense necessary to insure the growth and permanence of the American system of broadcasting. FM educational broadcasting now calls for men with vision to insure the success and permanence of the American system of *educational* broadcasting. School authorities, boards of regents, treasurers, and budget officers must begin long-range planning and see that enough money is provided to reach the necessary goal.

There is no limit to the amount of money which can be spent in radio programming. Take educational programming as an example. The networks spend thousands upon thousands of dollars annually for the production of educational features with which you are all familiar. The cost of educational programming by individual stations adds up to another tremendous figure. In terms of cost, there are commercial

*Abridgement of an address by A. D. Willard, Jr., executive vice-president, National Association of Broadcasters, at the School Broadcast Conference Luncheon, Chicago, October 23.

stations in America today spending more money each year on their educational features than the average FM educational station will spend on its entire operation.

Obviously a school station will not begin with a complete staff of professionals capable of producing the type of educational drama heard on commercial stations and networks. Most of the casts will be made up of students and faculty members, and rightfully so, as this is one of the educative functions of a school station. Thus one of the cost items of commercial broadcasting virtually will be eliminated from educational broadcasting.

But the danger lies in thinking that all or nearly all of the cost of commercial broadcasting can be eliminated from educational broadcasting in the same manner. Certain expense, notably technical and engineering, required to keep the station on the air with the proper signal, cannot be eliminated or even reduced materially below that of commercial broadcasting. Preparation and maintenance of studios; libraries of music, transcriptions and recordings; adequate direction and program production; proper equipment for pick-up of remote broadcasts by experienced technical personnel; travel expense; recording equipment plus the cost of making numerous records, an important activity in the operation of an educational station; and, above all, experienced general management must be provided for in even the most nominal budget calculated to cover the operating cost of an educational station. Without this personnel and equipment the station will lack even the means of utilizing the talent which may be available or of developing an interesting broadcast schedule from the material which may be readily at hand.

Therefore, I am going to make a suggestion. When your school or college is ready to undertake the operation of its station, seek the advice of your nearby commercial broadcaster on the subject of its operating budget. He will be able to enumerate for you the prime necessities and will help you establish the proper budget for the successful conduct of your station.

Commercial broadcasters also have a great deal to offer educational broadcasters in their knowledge of production techniques for programs that are designed to teach. In 1935, ten years

ago on December 18, the Federal Radio Education Committee was founded in Washington for the purpose of advancing the cause of education by radio. FREC is a cooperative effort of broadcasters and educators. The broadcasters, whose job it is to produce the educational programs, have profited from this endeavor to the extent that they have imparted their showmanship to the needs described by their friends, the educators. This showmanship has a place in the thousands of educational programs which school stations will soon wish to produce.

The National Association of Broadcasters is a sponsor of the Federal Radio Education Committee. The type of cooperation which exists between these two organizations is best expressed in the statement made by the immediate past President of NAB at a meeting of the Committee not many months ago. He said:

Radio has scarcely scratched the surface of its potentialities in the field of education. Examination will show that educational subjects lending themselves to broadcast treatment are almost limitless. It has been conceded that even the realm of mathematics can be invaded by the microphone, but no one quite produces the knack of doing it. There is the key to the problem.

Progress has been slow in all subjects. In my opinion, the reason is twofold. Broadcasters are not educators. Educators are not broadcasters. Some coalition agent must bring these two types together. Composite minds, having the proper grasp of broadcast as well as educational techniques, must issue from some joint endeavor.

The Federal Radio Education Committee renders invaluable service to broadcasters and educators in striving toward the creation of these composite minds. FREC certainly cannot do the whole job for both broadcasters and educators, but it can set patterns, produce models of achievement and instruct many who have latent ability in educational broadcasting.

FREC holds for many newcomers to the field of educational broadcasting the key to sound program structure and a quicker realization of achievements by studying the methods of others.

In that connection I should like to recommend to all of you as important reading the address which Dr. John W. Studebaker, United States Commissioner of Education and Chairman of the Federal Radio Education Committee, delivered before the Northeastern Radio Council at Schenectady, New York, on May 26 of this year. Its title was "Radio's Challenge to Education," and it deals extensively with the operation of school-owned educational FM broadcast stations.

First of all, Dr. Studebaker points out that schools will by no means wish to discontinue utilizing the fine educational programs which commercial broadcasters are capable of producing. By cooperative arrangements with commercial broadcasters it will be possible for selected programs, both commercial and sustaining, to be re-broadcast to schools through their FM stations. In other words, instead of compiling a list of recommended programs for school listening, the FM station staff will actually *collect them from the air* and channel them into school FM receivers. In order that none will be missed, and to be certain that they reach a school audience at the right time, the school station will make off-the-air recordings for broadcast later.

There is still another way in which a commercial station can continue to render valuable service to an educational institution, even though it has its own FM station. Programming most of the day for classroom audiences, no matter how well it is done, will not attract and hold a general audience such as that which listens, day after day, to the more varied offerings of a commercial station. Consequently, when a school wishes to tell its story to the general public—in other words, do a public relations job in its community—the ready-made audience of the commercial station is the one it will want. Such programs generally should be broadcast over the commercial station to do the best job, and the commercial broadcaster will continue to devote time, money, and talent to the needs of educational institutions which he supports as a loyal citizen.

If doubt still remains that commercial broadcasters will continue their programming activities on behalf of education, once the schools have stations of their own, let me give you the most conclusive reason of all, which has not yet been advanced by anyone to my knowledge. The obligation of a commercial licensee, under the Communications Act, is to operate "in the public interest, convenience and necessity." An important justification for the renewal of this license is the showing which the licensee makes in the field of educational programming. There can be no well-rounded station operation without it.

It is highly significant and gratifying

to me that the celebration of the Twenty-Fifth Anniversary of the American system of broadcasting finds us on the threshold of great expansion in the field of education. That it will come, through the operation of school-owned FM stations, is without question. But the mere acquisition of FM frequencies is not enough. Techniques developed by commercial broadcasters, with the help of educators, over a period

of years, must be carried into these new FM channels and constantly improved if the challenge is to be met. This calls for a program of cooperation between broadcasters and educators on a scale larger than ever before. The Federal Radio Education Committee, the Association for Education by Radio, the Ohio Institute for Education by Radio, the Northeastern Radio Council, the Rocky Mountain Radio Council, and

many others, including institutes conducted by many commercial stations to acquaint teachers with the potentialities of radio as a medium of education, are the foundation upon which an enlarged program of cooperation can be built. On behalf of the National Association of Broadcasters I salute the work of these groups and pledge the support of the radio industry in the important days to come.

Radio in the Seattle Public Schools

RADIO IN THE SEATTLE PUBLIC SCHOOLS operates on the assumption that radio is a means to an end, and not an end in itself. With this fundamental premise in mind, the project is set up on a purely functional basis. As conceived, radio is a means toward the fulfillment of a wider and more diversified educational experience for the participating student. Here again, as in many other areas of the curriculum, the student is given the opportunity *to learn by doing*. We are not so much concerned with developing professional radio talent, although several students are already professionally employed, as we are with developing to their fullest the potentialities of the students with whom we come in contact.

The center of the radio activities in the Seattle public schools is the Radio Workshop located at Broadway high school in downtown Seattle. The Workshop is equipped with complete broadcasting facilities, all of which meet standards found in the usual reasonably well-equipped, professional studio. There is an adequate sized control room, a rather small audition-office room, one small studio, and a second studio which will seat about 65 people. In the large studio, there is a fully equipped stage. Both studios can be seen from the control room through observation windows. The control room has a line amplifier, a recording amplifier, two 16-inch dual speed play-back turntables, and two 16-inch professional recording turntables with overhead recording mechanism. A fine quality radio receiver, for both standard and shortwave broadcasts, is also included in the equipment. Direct telephone lines connect the Workshop with local radio stations.

The radio work in the schools is controlled by a Radio Advisory Committee

consisting of the following members: Edna Sterling, director of language arts; Chester D. Babcock, director of social studies; Earl A. Danner, director of science; Ethel L. Henson, director of music; Ira J. Miller, director of public relations; and Earl A. Pfaff, principal, Broadway high school, representing the principals. William Ladd, director, Radio Workshop, acts as chairman of the committee.

It is the function of the Radio Advisory Committee to meet at stated intervals, or on call of the chairman, to determine matters of general policy and procedure concerning broadcasting and utilization by the Seattle public schools. It is the responsibility of the committee, after properly studying any given radio problem, to reach an agreement, and to make recommendations for action to the superintendent's office.

At the present time, all broadcasts participated in by the Seattle public schools are released over local radio stations. Every effort is made to work in harmony with all local stations, with no one station being given an advantage in any way over another.

In conformity with the practice of other schools throughout the country, it is the present policy of the Seattle schools to permit no commercial sponsorship of school broadcasts.

Every opportunity, consistent with sound school practices, is given to students of all Seattle public schools for participation in the radio work engaged in by the schools. The Radio Advisory Committee recognized that the question of scheduling students for broadcast appearances, during and after school, is a complicated problem. For the present, the broadcast schedule calls for after school and Saturday production. In most cases, this necessitates students leaving their home schools

during fifth or sixth period in order to reach the Radio Workshop in time for adequate rehearsal before going on the air. Further study of this entire problem will be made by the Advisory Committee.

Specific classroom instruction in radio techniques is encouraged in the various schools, whenever properly trained teachers and adequate equipment are available. Proper emphasis is also given to the in-service training of teachers in classroom utilization techniques. Classes in radio production and radio writing, for adults, are now offered in the Public Evening school, under direction of professional radio men from local broadcasting stations. The classes are held in the Radio Workshop.

It has been agreed by all concerned that no radio broadcast shall be produced by any individual school, or under the name of the Seattle public schools, without the approval of the Radio Advisory Committee. The script for the broadcast must be approved by the radio chairman, acting for the Advisory Committee. When practicable, the production is transcribed for auditioning before its release as a broadcast.

A consistently high standard of performance and production is maintained at all times. Every effort is made to obtain script material of intrinsic merit and appropriate to the various curriculum interests. Content must be properly balanced with material consistent to the demands of good listening. At the present time, all broadcasts are being aimed at a general public listening audience. Each broadcast is a "public relations" production and, as such, must reflect the best which the schools can provide.

General auditions for student actors, actresses, announcers, vocalists, and instrumentalists are held in the fall.

Opportunity is also given throughout the year for students to appear for auditions in the Radio Workshop. In the present semester over two hundred and fifty students participated in the general auditions for musical talent. From those auditioning, a talent file is made, listing the qualities and characteristics of each student. When a particular voice or talent is needed, the producer calls the student who seems best fitted for the particular role in question. When the plan is in full operation, no student will be called for a show more often than once in two weeks, and preferably once a month.

The appearance of students in school music broadcasts is closely supervised by the director of music, Ethel Henson. Whenever school choirs are prepared for a fifteen minute program, if practicable, a transcription is made to determine whether or not they are ready for broadcasting. Decision as to any choir's readiness for broadcasting is made by the music teacher concerned and the director of music. In line with students receiving radio experience in speech, music teachers in the high schools recommend names of talented students to appear before a Music Auditioning Committee, appointed by the director of music. No student is allowed to appear on a school broadcast without the approval of the Auditioning Committee. The student cannot appear for audition without the recommendation of his music teacher. Only classical and semi-classical numbers are used on school music broadcasts. The selections for any given program are approved by the music teacher in the building concerned, in cooperation with the director of music.

One of the principal service features of the Radio Workshop is the Transcription Library. The library, at present, consists of more than twelve hundred transcriptions of professional broadcasts in the fields of English, history and social studies, aeronautics, science, and music. The transcriptions are available on loan to the various classroom teachers. Bulletins listing available transcriptions are sent to the teachers through the various directors. Play-back machines are also available at the Workshop for loan with the transcriptions.

The problem of transportation and safety of students is a knotty one. In general, the standard provisions re-

garding the taking of children out of school on excursions or trips apply. Pupils wishing to attend broadcasts or rehearsals away from their own school are asked to give the principal the written consent of their parents. The pupils are expected to be transported in bonded carriers—streetcars, buses, or taxicabs. When pupils are transported in private cars, the liability for injury or other damages is assumed by the individual operating or owning the vehicle.

For the present semester [Fall-Winter 1945-46] the broadcast schedule calls for seven productions each week. Five of these are live broadcasts, produced in the Radio Workshop as "remotes," one is a live show produced from the studios of a downtown station, and one is a transcribed show, produced in the Workshop, and released by transcription over another station.

Today in School is a school news program, written under the supervision of a script writer at a local station by school students, and produced on Mondays. Tuesday's production is titled, *Salute to the Living*. It is a dramatized show, produced in cooperation with the Seattle Safety Council. *The High School Sports Review* is done on Wednesdays, from another student-written, professionally-supervised script. For Thursday, the broadcast is *The Poetry Corner*, a show built around the poetry and short stories written by the creative writing students of the various Seattle schools. On Friday, the broadcast is made up of a five-minute script entitled *The Story Lady*, and vocal or instrumental talent from the high schools. The show is called *Words and Music*. The Saturday production is a series of dramatized discussions called *This Is Your P.T.A.*, prepared by the National Congress of Parents and Teachers, and produced in a downtown station in cooperation with the local P.T.A. Council. *Your Singing Schools* is the weekly music show, prepared by the individual music students, or choirs, from the high schools. Several of these shows are rebroadcast by transcription over other local stations. Thirteen broadcasts are done on *This Living World*, the Thursday, CBS American School of the Air show.

As previously indicated, the Advisory Committee is carefully studying plans for next semester's broadcast schedule. Every effort will be made to

add productions of merit to the schedule of school broadcasts. The committee will also study the problems involved in providing proper and adequate instruction in radio technique for students appearing in school broadcasts, and for the in-service training of teachers.

Those concerned with radio in the Seattle schools are deeply indebted to many people in various school systems throughout the country for suggestions, advice, and ideas. We, in Seattle, recognize that "this is only the beginning" of our use of radio. Believing that radio is primarily an educational tool—a means to an end—we shall continue to watch the work of others, to carefully scrutinize our own procedures, and to constantly keep in mind the fact that we are "teaching children," not radio. In the light of these standards, we hope to continue to make a worthwhile contribution to the educational experiences of those students with whom we work. —WILLIAM LADD, radio chairman, Seattle public schools, and director, Radio Workshop.

Washington, D. C.

The officers of the Washington, D. C., AER, for 1945-46, are as follows: Mrs. Hazel Kenyon Markel, *president*; Dr. Belmont Farley, *vice-president*; Mrs. Gertrude Howard, *secretary*; Stanley Field, *treasurer*.

Philadelphia

The Executive Council, Philadelphia Association for Education by Radio, decided, at its October 9 meeting, that it would hold regular meetings the first Tuesday of each month at 5:30 p. m. at the Hotel Sheraton. It was decided also that the general meetings of the PAER would be held on the first Tuesday of alternate months beginning in November.

Plans for the year's meetings of the PAER, agreed upon by the Council, are as follows:

November 8 — Speaker, Sterling Fisher, National Broadcasting Company.

January — A program of demonstrations of radio club work at varying school levels. There will probably be also some evaluation of programs.

March — As this meeting comes at the time of Schoolmen's Week, plans are still under consideration.

May — Second Annual PAER Conference.

Radio Institutes

Radio Study at KOIN

"Even better than the Institute of last year." That was the unanimous verdict of the faculty, the administration of the Portland public schools, and the more than 200 teachers attending the 1945 KOIN Institute for the Study of Radio, held in Benson Polytechnic school in Portland from June 11 to 29.

When KOIN embarked upon its first institute in the spring of 1944, it had in mind providing a public service for the teachers of its own territory alone. The directors of the Institute—the writer, and Chester Duncan, KOIN's director of public relations—knew they were doing something that never had been attempted before in commercial radio circles, but they did not realize that the 1944 Institute would set a pattern which is being followed in many corners of the country.

Not only has the institute idea spread from station to station, but the "gospel" of radio education has spread from teacher to teacher. Each teacher enrolled has become a missionary, as it were. Mrs. Helen Oldham Campbell, coordinator of radio in the Vanport City schools in Oregon, is an outstanding example. After this year's Institute, during which she took voluminous notes, Mrs. Campbell duplicated her note book and sent it to her sister, a teacher in the schools of Wichita, Kansas. Her sister, becoming equally enthused, started immediately to apply the notes in her own classroom, and in turn passed on the information to some of her colleagues. They also are now radio converts, and yet they were thousands of miles from the KOIN Institute itself.

This year's Institute was operated on two levels. A general course similar to that offered in 1944 was conducted for those enrolling for the first time, and for this the Portland public schools granted six hours' in-service teaching credit, applicable toward tenure and salary increment. Opportunities for advanced study were made available in the graduate course, which was designed for those who were enrolled for the second time. The Oregon State System of Higher Education, co-operating with KOIN in 1945, granted six hours of graduate university credit

for the successful completion of the upper-level course.

Again this year the Institute was highly successful because of the remarkable faculty, the complete co-operation of the Oregon State System of Higher Education, the Portland public schools, and the hard working KOIN staff.

The faculty reads like Who's Who in Radio Education. Dr. I. Keith Tyler, director of radio education, Ohio State University, and Dr. Paul Lazarsfeld, director of the bureau of applied social research, Columbia University, directed the graduate work. The undergraduate work was in the hands of Mrs. Harriet Hester, well-known Chicago free-lance writer and commentator; Mrs. Kathleen N. Lardie, supervisor of radio education, Detroit public schools; and Henry M. Swartwood, at that time program director, KOIN. It was Swartwood who conducted the high school workshop, which was an added feature of this year's curriculum.

Special panel assignments were handled by W. A. Dahlberg, director,

Division of Speech and Dramatic arts, University of Oregon.

Those mentioned above were permanent members of the faculty. In addition, the following outstanding authorities served on the faculty for periods ranging from a day to a week: Dr. Lyman Bryson, CBS director of education; Allen Miller, program manager, KOAC, Corvallis, Oregon; C. E. Hooper, head of C. E. Hooper, Inc.; Donald W. Thornburgh, CBS vice-president, in charge of Pacific Coast operations; Gilbert Seldes, then CBS director of television programs; and KOIN's entire program, production, writing, musical, and technical staffs.

It wasn't all sit and listen to lectures, however. Those enrolled had to write radio, produce radio, act radio, criticize radio, and utilize radio. Sessions lasted a full day for each day of the three weeks, and were divided into lectures, discussion panels, workshop periods, and on-the-spot broadcasts, including the witnessing of two KOIN transcontinental originations.

Paying for their own meals was the only expense for institute-goers. KOIN footed the other bills, and loaned its own staff and equipment.—LUKE L. ROBERTS, director of education, KOIN.

Broadcasts for Schools

The Spokane Rangers

The Spokane Rangers are on the air! Each Friday, from 2:30-3:00 p.m., books are closed and classroom

radios are turned on in the 37 public grade schools of Spokane, Washington. The Ranger radio program is the excuse for such action on the part of 14,000



When his car ended up second best in a traffic skirmish, LUKE [The Hat] ROBERTS piled his KOIN Institute faculty, including two jills, into a commandeered jeep. From left to right, the gay gang is: I. KEITH TYLER [in truck], HARRIET HESTER, PAUL LAZARSFELD, "KAY" LARDIE, ALLEN MILLER, "WALLY" WAHLBERG, Jeep-pilot ROBERTS and [far right] I. KEITH TYLER. Observing that Tyler appears twice in this shot, a wag suggests that hereafter he be known as I. [WE] KEITH TYLER.

Spokane boys and girls. The program is beginning its fourth year this fall, as a public service feature of Station KGA.

This half-hour program is devoted to the 14,000 Spokane elementary boys and girls and their patriotic organization, the Spokane Rangers. A Ranger band of 20 pieces appears every second or third week and the Ranger chorus from a different school each week leads the "get-together" radio and community singing of three or four rousing numbers. Special honors for war stamp and bond purchases and paper salvage goals are announced and prizes awarded. A schedule of collection is given and suggestions are made to the children for effective means of increasing their results. All of this occurs in the first fifteen minutes. The last half is devoted to story time. Before the termination of the war, dramatizations were concerned with such subject matter as a Russian youngster and how he helped in the Russian war effort, or the bravery of a Norwegian child, or on some occasions, real heroes were brought in from the nearby army general hospital and interviews and stories of their adventures dramatized.

There may be more spectacular organizations to bring efficient school participation in the war effort than the Spokane Rangers, 14,000 "junior soldiers for Uncle Sam." It would be hard to convince Spokane that there are.

For three years the elementary school war activities have channelled through the Ranger radio organization. Results have been devastatingly effective—and consistent. Before the Spokane Rangers was organized, war saving stamp sales were running at about \$1,600 a week. Then a committee of principals, under the chairmanship of Joseph M. Tewinkel, assistant superintendent, established the framework for a "junior army," through which all requests should pass and all war activities be centered. Ranks, honor, and personal glory were to be written off and goals and objectives were to be established under order of "our General Uncle Sam." In every request, the school and the Ranger organization were to be given the credit. Ranger business was to be transacted through the weekly half-hour patriotic radio program, written and directed by Shirley Folsom, audio-visual assistant, and heard in every classroom in the city. Rangers have their own official

song, a distinguishing whistle, and a Ranger secret code.

Has the Ranger program reaped dividends? Well, in one year's time Rangers brought in over two million pounds of waste paper. These figures mean that each youngster, kindergartners included, hauled paper to school in wheelbarrows, wagons, and arm loads to make Spokane, for its size, one of the top paper salvage cities.

War stamp sales hopped from \$1,600 to \$5,000 a week immediately. They have stayed consistently at this level and virtually each school is entitled to fly the Victory Flag each month for 90 per cent participation in stamp sales. During the Sixth War Loan Spokane Rangers averaged \$8,000 a week in stamp sales and 200 books of stamps were converted into bonds. Through the Ranger radio program Spokane boys and girls purchased a pursuit plane and a bomber. Glass coffee jars were needed on the west coast. The Rangers brought in 38,366 before the sponsoring committee called quits because they couldn't keep up with the flood. They hauled in more than two million pounds of scrap. When the Red Cross needed large-eyed needles for overseas sewing kits they tried nearly every organization in town, with feeble results. Then they called on the Rangers. Within 48 hours the junior soldiers had brought in more than 10,000 needles, each mounted on a separate piece of cardboard. Soldiers on a near-by military establishment could not buy wooden coat hangers for their heavy overcoats. Over the air the Rangers were asked if they could find

5,000 coat hangers for the soldiers. Within two weeks the youngsters had turned in 14,841 hangers to the post. The first drive for Russian clothes brought in 44,000 pounds of childrens' garments, a freight car and a half.

This year it's Rangers at work for Uncle Sam and a peaceful world. Naturally our radio program is still used as a means of stimulating the sale of war bonds and stamps but this time it's not for guns, ammunition, and planes, but for hospital bed units at \$3,000 each. The Rangers are buying for Uncle Sam 20 hospital units, costing \$3,000 apiece for Christmas, a present to our returning soldiers. This would total \$60,000 in all. We also still plug paper salvage and will continue to do so as long as there is a paper shortage.

The format of the entertainment portion of the program has been changed, of course, since V-J Day. Now instead of war stories of Bataan and Corregidor the emphasis is placed on the school curriculum. Programs of science, social studies, music, and literature are going out over the air waves of KGA. Our science series, just completed, was done as an unrehearsed quiz show, *Ranger Quiz Time*, and our music programs are dramatized stories of composers, with actual live performances by talented students of each composer's works. These new programs are intended to stimulate interest on the part of 14,000 Rangers listening in their classrooms and to keep the mothers and dads and the city of Spokane up-to-date on how much our children are learning in the schools of today.

Idea Exchange

Peabody Awards

The deadline for 1945 George Foster Peabody Radio Award entries will be January 7, 1946, according to a pamphlet issued recently by the Henry W. Grady School of Journalism, University of Georgia, and sent to all radio stations and listening post committees throughout the United States.

Entries this year will be considered in seven classifications as follows:

[1] That program or series of programs inaugurated and broadcast during 1945 by a regional station [above 1000 watts] which made an outstanding contribution to the welfare of the community or region the station serves.

[2] That program or series of programs inaugurated and broadcast during 1945 by a local station [1000 watts or under] which made an outstanding contribution to the welfare of the community the station serves.

[3] Outstanding reporting and interpretation of the news.

[4] Outstanding entertainment in drama.

[5] Outstanding entertainment in music.

[6] Outstanding educational program.

[7] Outstanding children's program.

Under the leadership of Dorothy Lewis, coordinator of listener activity,

National Association of Broadcasters, listening-post committees have been set up throughout the United States.

Recommendations of these groups will be made to the national board through the Henry W. Grady School of Journalism. Similar committees have been set up in many of the institutions affiliated with the American Association of Schools and Departments of Journalism. Their recommendations are handled in a similar manner.

The Peabody awards are designed to recognize the most disinterested and meritorious public service rendered each year by the broadcasting industry, and to perpetuate the memory of George Foster Peabody, benefactor and life trustee of the University, and friend of educational progress everywhere.

Final selections are made by a University of Georgia faculty committee and a national advisory board headed by Edward Weeks, editor, *Atlantic Monthly*, and will be announced early in 1946.

Dramatic Writing Awards

Dramatists' Alliance, Stanford University, offers four awards in dramatic writing in its eleventh annual competitions. The Maxwell Anderson Award of one hundred dollars is offered for verse drama, in full length or one-act form. *Dark of the Moon*, 1942 winner of this award, has now passed its two hundredth performance on Broadway. The late Miles McKinnon Anderson of the Peninsula Little Theatre is remembered in a new prize for full-length prose drama showing the sturdy constructive qualities of daily life in the North American scene; the award is one hundred dollars. Radio plays in prose or verse may compete for the Stephen Vincent Benet Award of fifty dollars. The Henry David Gray Award of fifty dollars is offered for dramatic criticism in lucid, vigorous style.

No second prizes are given, but leading honor plays and all prize-winning material are recommended to producing and publishing units of established worth.

Writers should send for registration forms and information as early as possible; final date of this season's competitions is March 20, 1946. Address all communications to: DRAMATISTS' ALLIANCE, BOX 200 Z, STANFORD UNIVERSITY, CALIFORNIA.

Here they are!

YOUR NEW 1946 RADIOS

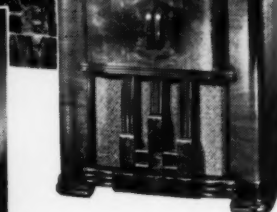
There's a thrill in store for you when you see and hear these new 1946 Admiral models . . . table-top radios in streamlined plastic or walnut veneer . . . radio-phonograph combinations with the famous trouble-free Admiral automatic record changer . . . yours to choose from soon at your Admiral dealer—Admiral Corporation, Chicago 47.



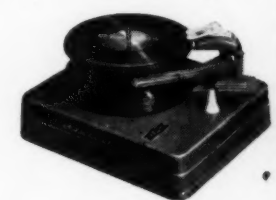
Streamlined ivory or walnut plastic



Beautiful walnut wood cabinet



Radio-phonograph with "Slide-a-Way" automatic record changer



Automatic record changer . . . plays records through your radio



Radio-phonograph with automatic record changer



Admiral

RADIOS — RADIO-PHONOGRAPHS

America's Smart Set

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The President's Page

THE APATHY AND APPARENT INDIFFERENCE of the widely scattered members of a national organization like the AER may ultimately bring about its downfall. Membership meetings are infrequent, correspondence is not always satisfactory for an exchange of views, it is easier to let others do the planning. Unless each AER member deliberately interests himself in the Association and its developing program, he, too, may find himself a dissatisfied onlooker instead of an active participant.

Thus your president reports on the recent meeting of the Executive Committee held on Sunday, October 21, at the School Broadcast Conference in Chicago. The hope is that you will read, will ponder, and will express your reactions personally or by letter.

Present were Tyler, president; Roberts, vice-president; Lardie, secretary; Jennings, treasurer; Young, president, Great Lakes Region; and MacDougall, president, Northeastern Region.

[1] In the interest of increased efficiency, it was unanimously voted that all membership and *Journal* subscription activities should be handled in the national office in Chicago and that a clerk be hired at not more than \$30 per month to handle these matters and to supply lists of members to regional and local presidents and to national officers.

[2] The Executive Committee voted to send a hearty note of thanks and an appropriate gift to Ethel Kent for fine service rendered the organization in processing memberships.

[3] All local, state, and regional associations were instructed, by unanimous vote, to prepare a yearly report of their activities from March to March to be submitted to the Executive Committee by March 1. These are to be printed in the May *Journal* and used as the basis for an annual award for outstanding service to the members, to the community, and to radio education in general. The Awards Committee was instructed to act as the Committee of Judges and to present a cup, suitably engraved.

[4] The status of institutional memberships in local and state associations was further clarified. The \$15 recom-

mended fee includes \$2 which goes to the national office for a voting national membership and a *Journal* subscription. A certificate of institutional membership, for display by the organization, is to be developed for presentation to such members.

[5] A Committee on Radio and Sound Equipment for Schools was authorized. This committee is to make a study [in consultation with representatives of reputable manufacturers and existing groups already studying this field] of available equipment and to recommend such specific equipment as meets appropriate standards. The committee is asked to arrange for an exhibit of equipment in conjunction with the annual AER meeting in Columbus, May 3-6, 1946. The following were appointed to the committee:

N. A. Neal, Cleveland public schools,
chairman

E. H. Andresen, Chicago public schools
Gertrude Golden, Philadelphia public schools

Carl Wesser, consulting engineer, Detroit

[6] The annual business meeting of the Association was set for Friday, May 3, 1946. The annual luncheon and installation of officers was scheduled for Sunday, May 5, and the next meeting of the Executive Committee was scheduled for Thursday, May 2, all in Columbus, Ohio, in conjunction with the Institute for Education by Radio. The Executive Committee also authorized the setting up of a headquarters suite at the Deshler-Wallick hotel, during the Institute, for general hospitality and for solicitation of memberships. It will be managed by the national secretary and staffed by a Hospitality Committee.

[7] The recommendation of the Awards Committee for a past-president's key was accepted, including the recommended design. The treasurer was authorized to arrange for the manufacture of such keys for presentation to present and succeeding past-presidents.

[8] The Executive Committee unanimously voted that no individual shall be permitted to hold more than one elective office in the AER, including local, state, regional, or national elective positions.

[9] The national secretary was au-

thorized to expend up to \$10 per month for clerical assistance.

[10] Mrs. Kathleen N. Lardie was appointed national membership chairman for the term until the next annual meeting.

[11] The committee voted unanimously to endorse, upon request, any local or regional radio conference which may be planned, provided that it meets a local or regional need. If the AER is to sponsor such a conference, the proposed program must be submitted in advance and approved, and an opportunity must be provided for a distinctly AER luncheon or dinner and for solicitation of memberships. In addition, a national officer or specifically delegated AER member must be invited to participate in the program. In turn, the conference will be given publicity and will be reported in the *Journal*.

[12] The participation of the AER as jointly responsible for developing a general session program dealing with radio at the convention of the National Council of Teachers of Speech in Columbus, December 27-29, was endorsed.

[13] Russell Porter, State Teachers College, Emporia, Kansas, was appointed president of Region IV to serve until the next regular election.

[14] The report of the Affiliations Committee was received and considered. It was voted to request from the committee a 300 word statement summarizing the reasons for recommending that the AER become a department of the National Education Association. This statement, together with a 300 word statement of the reasons for opposing such affiliation, will be printed in the *Journal* at the time that the question is submitted to the membership for ballot.

[15] The report of the Committee on Regions was considered and approved. The names of the regions and the states comprising each will be printed in the January *Journal*.

[16] The executive committee commended the president of the Northeast region for having proceeded with regional and state organization. Other regions are urged to do likewise as soon as possible.—I. KEITH TYLER.

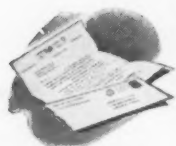
RICH'S

ATLANTA





The Man Who Wouldn't Stay Licked



... and so, Bill, I'm back on top again. Yet, only a year ago, I thought I was licked because my hearing had gone bad.

It must have been failing for years but I didn't realize it. When I did, I wouldn't admit it—not even to myself. Instead, I fought it. Pretty soon I was feeling sorry for myself. I'd avoid people and places because I felt "out of it." Fact is, Bill, I just wasn't good company.

Then came the day my bad hearing really threw me for a loss. I said "no" on a big deal when I should have said "yes."

After that, I got hold of myself and went to an ear specialist. He recommended a hearing aid. Right then, I had another battle with myself. Could I make myself wear one? Fortunately, I tried a new Zenith. It was a revelation to me, and besides, it had an ear piece and cord that were barely noticeable.

So, now I'm sitting pretty, hitting on all eight cylinders. Business is swell, I'm having fun, and I'm happy way down deep inside. Yep, Bill, I can hear again, and the world's my oyster...

If you want to start friends or relatives who are hard of hearing back on the road to happiness, do this—tactfully suggest that they visit a Zenith dispenser and try a new Zenith Radionic Hearing Aid. You owe it to them. They want to hear you as much as you want

to hear them and it's embarrassing when you shout.

Their own ears will decide—no one will ask them to buy. The instrument can be adjusted for personal hearing needs as easily as focusing binoculars. And the new Neutral-Color Earphone and Cord is so inconspicuous it makes wearing a Zenith as little noticeable as wearing eyeglasses. Remember—Zenith has always stood for quality.

A New Zenith Model for Practically Every Type of Correctable Hearing Loss

Model A-3-A. The popular Air Conduction Zenith—a super-power instrument. Tremendous reserve volume to assure maximum clarity and tone quality even under the most difficult conditions! Complete, ready-to-wear, with Neutral Color Earphone and Cord, only \$50.

Model B-3-A. New Bone Conduction Zenith for the very few who cannot be helped by any air conduction aid. Complete, ready-to-wear, only \$50.

Model A-2-A... the standard Air-Conduction Zenith. Complete, ready-to-wear, only \$40.



Choice of Colors, Too. No Extra Cost!

The Lustrous Ebony Amplifier harmonizes with dark clothing. The new Pastel Amplifier harmonizes with light color and sheer apparel.

There are cases in which deficient hearing is caused by a progressive disease and any hearing aid may do harm by giving a false sense of security. Therefore, we recommend that you consult your otologist or ear doctor to make sure that your hearing deficiency is the type that can be benefited by the use of a hearing aid.

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6001 Dickens Ave., Chicago 39, Illinois
Please send FREE literature about Zenith Radionic Hearing Aids—plus name and address of nearest Zenith dispenser.

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City.....State.....

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